

Special Exhibitions

Regarding Warhol: Sixty Artists, Fifty Years

Tisch Galleries, Second Floor (899)

For decades, critics have observed that Andy Warhol exerted an enormous impact on contemporary art, but no exhibition has yet explored the full nature or extent of that influence. Through approximately forty-five works by Warhol alongside one hundred works by some sixty other artists, *Regarding Warhol: Sixty Artists, Fifty Years* juxtaposes prime examples of Warhol's paintings, sculpture, and films with those by other artists who in key ways reinterpret, respond, or react to his groundbreaking work. What emerges is a fascinating dialogue between works of art and artists across generations.



Bernini: Sculpting in Clay

Gallery 964, Lehman Wing

To visualize lifesize or colossal marbles, the great Roman Baroque sculptor Gian Lorenzo Bernini (1598–1680) began by making small, spirited clay models. Fired as terracotta, these studies and related drawings preserve the first traces of the thought process that evolved into some of the most famous statuary in the city, including the fountains in the Piazza Navona and the angels on the Ponte Sant'Angelo. This exhibition assembles for the first time some fifty of these *bozzetti* and *modelli*, as well as thirty chalk or pen sketches alongside three small-scale bronzes and a marble group. Through connoisseurship and a comprehensive campaign of scientific examination, the selection of models addresses the issue of what separates the hand of the master from the production of his large workshop.

Tomás Saraceno on the Roof: Cloud City

Cantor Roof Garden

Artist Tomás Saraceno (born in Tucumán, Argentina, in 1973) has created a constellation of large, interconnected modules constructed with transparent and reflective materials for the Museum's Iris and B. Gerald Cantor Roof Garden. Visitors may enter and walk through these habitat-like, modular structures grouped in a nonlinear configuration. Over the past decade, Saraceno has established a practice of constructing habitable networks based upon complex geometries and interconnectivity that merge art, architecture, and science. The interdisciplinary project "Cloud Cities/Air Port City" is rooted in the artist's investigation of expanding the ways in which we inhabit and experience our environment.



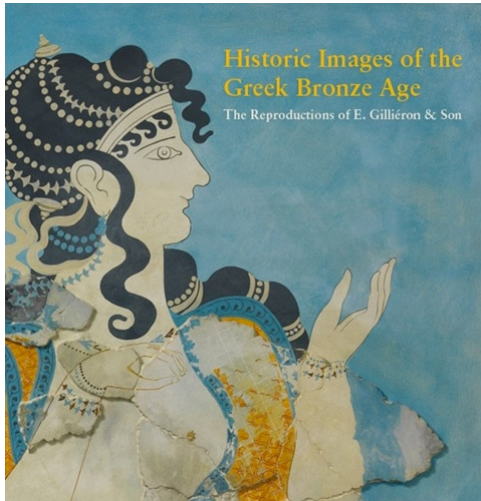
Chinese Gardens: Pavilions, Studios, Retreats

Galleries 210-216, Second Floor, Asian Department

This exhibition explores the rich interactions between pictorial and garden arts in China across more than one thousand years. In the densely populated urban centers of China, enclosed gardens have long been an integral part of residential and palace architecture, serving as an extension of the living quarters. The preferred site for hosting literary gatherings, theatrical performances, and imaginary outings, gardens were often designed according to the same compositional principles used in painting; likewise, as idealized landscapes, they frequently drew inspiration from literary themes first envisioned by painters. Artists were called upon not only to design gardens but also, as gardens came to be identified with the tastes and personalities of their residents, to create idealized paintings of gardens that served as symbolic portraits reflective of the character of the owner.

Historic Images of the Greek Bronze Age: Reproductions of E. Gilliéron & Son

Gallery 172, Mezzanine, Greek and Roman Department



Astonishing archaeological discoveries made by Heinrich Schliemann at Troy (1871–73) and Mycenae (1876) linked the heroes of Homer's epics to the material culture of the Greek Bronze Age (3000–1050 B.C.). The wealth of artifacts drawn from the shaft graves at Mycenae dazzled the world. No less spectacular were the results of Arthur Evans's excavations at Knossos (1900–1931), on the island of Crete, where he unearthed the remains of a vast complex of buildings belonging to a sophisticated prehistoric culture; he called it Minoan after the legendary King Minos. This exhibition focuses on the work of Swiss-born Emile Gilliéron (1850–1924) and his son, Emile (1885–1939), who were among the foremost art restorers of their time.

Faking It: Manipulated Photography Before Photoshop

Gilman Gallery, Second Floor (899)



The urge to modify camera images is as old as photography itself—only the methods have changed. Nearly every type of manipulation we now associate with digital photography was also part of the medium's pre-digital repertoire: smoothing away wrinkles, slimming waistlines, adding people to a scene (or removing them)—even fabricating events that never took place. This international loan exhibition traces the history of manipulated photography from the 1840s through the early 1990s, when the computer replaced manual techniques as the dominant means of doctoring photographs.